

# Interesting Chat and Stage Gossip for Playgoers

## Marilynn Miller Is Back Again as A Sweet Songster

By Harriette Underhill

If Marilynn Miller knew that we were an interviewer there was nothing in her manner to indicate it. And if she knew that she was being interviewed she was not at all impressed by the fact, nor did she seek to impress us. She talks just like she dances, spontaneously and lightly.

For those who never have seen Miss Miller off the stage let us say that she is even prettier off than on. She has the most wonderful skin, almost transparent, with just a little bright red spot on each cheek bone, and her eyes are bright blue and her eyebrows and lashes are blonde, just a little darker than her hair. It was fun watching her dress for the street. First she put on her stockings and pumps—dressed little suede pumps they were, like those worn by little girls, and then she put on her hat and last of all a very full, short, black taffeta frock, with white linen ruffles in the neck and sleeves. When she talks to you she gives a little laugh every once in a while, just as she does when she dances. We never heard any one do it just like that before. When we mentioned it to her she said: "Yes, I've always done that since I was four years old. When I dance there is a feeling of exaltation and I laugh because I feel that I could go on forever and ever. It's the same sort of feeling you used to have when you jumped rope, and knew that you could jump longer than any of the other girls."

"You love your work, don't you?" "Oh, yes; I couldn't live without it. It is all I have now. You know I haven't my husband any more. He was going in this show with me and we were going to do a lot of dances together. He was such a wonderful dancer, wasn't he? Here is his picture," and she pushed forward a big photograph of Frank Carter in a leather frame. "And here is another," and she held out an exquisite miniature set in diamonds which she wore around her neck on a string of pearls. "I had this made in Paris. Isn't it like him?" But we couldn't bear to see this sweet child sad and she seemed about to burst into tears, so we tried to make her talk about her singing. "Oh, yes," she said, with her little laugh, "I did surprise them, didn't I? I can sing, can't I? And some of those songs are difficult, too. Why, Irving Fisher is a wonderful singer, and he says they are very hard songs because you have to have such a big range to do them. I'm singing all the time, and next season they may make my songs as hard as they like and I won't be afraid of them. I'm going to get at least four more notes on the top of my voice. It's funny I've lived to be twenty and just found out that I could sing."

"And when did you learn to dance and how and where?" "I have no idea. You see I was born on the stage, papa and mamma were always there and the first thing I remember was dancing on my toes. I always could do it, but they wouldn't let me appear in New York until I grew up, you know, on account of the law. I played all over for years in places like Honolulu and Australia and South America and Europe."

It seemed so funny to hear this child talk so casually of having danced five years in places scattered all over the globe. But that is like Marilynn. You feel that she wouldn't be impressed by the King of England occupying the stage box at the New Amsterdam Theater, and yet she is singularly unsophisticated. It is just the perfect poise of unconsciousness, which becomes the more difficult of attainment the more one strives for it.

"Do you think 'Sally' will be a success?" she asked as we walked down the stone stairs from the dressing room—those stairs which we have not trod since the days of "Caesar and Cleopatra."

"Will be a success! It is a success. Think of the opening, my child, think of today! A Wednesday matinee and not a seat left in the house!" "Yes, they do seem to like it, don't they? Then we'll stay here a long time. I'm glad," which is as near as Marilynn ever gets to enthusiasm.

## With "Ladies' Night"



Adele Rolland

## Winter Garden Opens Ninth Passing Show Next Wednesday Night

The Winter Garden stage has been set and is in readiness for a new production. On Wednesday evening will take place the presentation of "The Passing Show of 1921," which will be the ninth of this series. It is pleasant to recall that in the first "Passing Show," which was produced at the Winter Garden on July 22, 1912, the Howard Brothers, as they were then called, made their debut before a Metropolitan audience as actors. Now, in the coming "Passing Show" they have risen to the stage of stardom.

Some of the new stars who have been seen at the Winter Garden in "Whirl of Society," but they appeared in their well known vaudeville act, in which Willie impersonated a messenger boy. They were then fresh from vaudeville, having been headliners for a number of years. Soon after the Winter Garden was opened, in March, 1911, the Messrs. Shubert inaugurated Sunday concerts and in order to make these as attractive as possible, they were frequently compelled to go outside the ranks of their own productions to get talent. One particular Sunday evening the Howards were drafted from big-time vaudeville. They gave their act at the Winter Garden, and the following day they were notified that their contracts with the vaudeville houses were canceled.

The Messrs. Shubert immediately made a place for the Howards in "Whirl of Society," then current at the Winter Garden, and this was the beginning of their long and brilliant career in Winter Garden productions.

The original "Passing Show" at least one produced at the Winter Garden, had a notable list of principals, including, besides the Howards, Charles J. Ross, Harry Fox, Shirley Kellogg, Oscar Shaw, Jobyna Howland, Anna Wheaton, Charlotte Greenwood, Trixie Friganza and Adelaide and Hughes.

During the first three years of the Winter Garden it was the policy to produce a new "Passing Show" each summer, and in addition, there were three other productions, but with the increased popularity of the Winter Garden it was found necessary to extend the engagements of the various plays, with the result that within a year or two only three productions could be made to fit into fifty-two weeks, and this was soon cut to two. Then along came Al Jolson in "Sinbad," who stayed in New York over a year, but could not remain at the Winter Garden this length of time because it was necessary to bring out a new production.

## To Give Two Weeks of Shakespeare



Fritz Leiber as Hamlet

## "Why Trust Your Husband?"

Another marital picture is in the offing and is called "Why Trust Your Husband?" It is being made by William Fox and will star Eileen Percy.

The first is that a permanent place in the stellar firmament can be gained only through soul-racking work and broad experience. Her belief is that no player should consent to having her name go up over a theater in incandescent lights until the public has begun to ask why she is not starred.

These principles were imposed upon Miss Reed by both her father and grandfather. The latter was "Pop" Reed, long identified with the Walnut Street Theater, Philadelphia. From Roland Reed, the comedian, Florence learned in her childhood that there is no royal road to any real success on the stage.

"Given the ability to start with, one must work and work and work—and then work some more," the father would assure his dark-eyed little girl. So it came about when Roland Reed made his last exit Florence knew that the great desire to express herself through drama was not the only requisite to success. That was why she chose to plant her feet on the first rung of the ladder of success and climb upward as she felt herself ready to hold the higher position.

She was just sixteen when her father died and his many friends in the theater gave her unusual opportunities. But she turned her ear to them until she had acquired some knowledge of the stage and some insight into human nature. For this schooling she chose the Proctor Stock Company and then the Imperial Stock Company, in Providence; the Malcolm Williams Company, in Worcester, Mass., and the

## Miss Ziegfeld in the Studio

Patricia Burke Ziegfeld, daughter of Billie Burke, had one of the most exciting days of her young life recently when she visited the projection room at the Famous Players Studio and for the first time saw her mother on the screen in her most recent picture, "The Education of Elizabeth."

Patricia said "Me too," which may mean anything, but Miss Burke says it means that Patricia is going to be an actress.

## "Black Beauty" on the Screen

Albert E. Smith, president of Vitagraph, announces that "Black Beauty" will be presented early in the coming year. The camera work is completed and the picture is being edited by Mr. and Mrs. George Randolph Chester, who wrote the continuity. Jean Paige, who became the wife of Mr. Smith on Tuesday last, is the star of the production, which was adapted from the novel by Anna Sewall.

## New Lead for Fairbanks

Douglas Fairbanks is settling down. Whereas he used to change his leading woman for nearly every picture, he has just signed Marguerite de la Motte for a year to play opposite him.

## "Wife Insurance" Under Way

John Emerson and Anita Loos have chosen Olive Valente to play the lead in their first motion picture, "Wife Insurance." Basil Sidney, the English actor, who starred with his wife, Doris Kerr, in "Romance," will play the part of the husband. May Collins will be the ingenue. Others in the cast include Roy Atwell, Carl Stockdale, Edward Connelly, Tom Wilson and Lillian Lohr. Victor and Mrs. Fleming will direct, and Mr. and Mrs. Emerson will return to New York to start work on a picture for Constance Talmadge as soon as "Wife Insurance" is under way.

## Blackton to Produce in London

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## Florence Moore in Films

Florence Moore who ships forth nightly at the Century Roof, is another of the stage beauties which W. K. Ziegfeld has added to the cast of "The Black Panther's Cub," which is being filmed at Fort Lee under the direction of Emilie Chautard.

## Two Villains for Mae Murray

"The Painted Lily," Mae Murray's new picture, will have two villains—Lowell Sherman and Charles Gerard. It does seem as though Miss Murray is rather a hectoring young woman.

## Scene in "Mixed Marriage"

At the close of her engagement with Mr. Southern managers suggested starting Miss Reed, but she preferred to wait. From observation she had learned the unwisdom of having one's name in electric lights over a theater until one has the ability to keep it there. Her next appearance was at Daly's in Clyde Fitch's "Girls." Then she went to the Coast as a member of the Belasco stock company in Los Angeles. She came back two weeks later to play Ann Brown in "Seven Days" at the Astor Theater in this city. Then came her Bettina in "The Master of the House," and afterward she appeared with Walker Whiteside in "The Typhoon," playing the role of Ilona Kerner.

## Scene in "Mixed Marriage"

She did not make her first starring venture in New York for it was in "The Yellow Ticket" that Miss Reed's name was first seen with the title of a play above the theater, and it was on tour that it happened.

"The Mirage," now playing at the Times Square Theater, is the second New York production of which Florence Reed has been the star, although she has been a featured member of numerous casts, such as "Chu Chin Chow" and "The Master of the House."

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## In "Mary Rose"



Ruth Chatterton

## Three Special Christmas Presentations at Rivoli And Rialto for Holidays

The pretentious stage numbers to celebrate the Christmas spirit will be given at the Rivoli and Rialto theaters in holiday week, beginning to-day, under the managing directorship of Hugo Rosenfeld.

"Christmas Fantasy," a typical Christmas playlet, which will be part of the regular Rivoli program and also a feature of the special children's matinees in the forenoon was originally evolved by Mr. Rosenfeld for the entertainment of his little daughter, Janet. It carries the spirit of the ancient stories of wails and a Christmas fairy and Santa Claus.

Grace Eastman and Marie Lamar play the principal roles and a chorus of thirty sings Christmas carols and children's songs.

"In a Tavern," another special Rivoli production to mark the holidays, will have Carl Rollins, barytone, and a chorus in a special setting. The music will be of a festive nature.

At the Rialto the special holiday stage number will be "Christmas Eve in a Toy Shop," a pantomime, in which Thalia Zanolli and Vera Myers will have the principal roles. Maurice Cass will have an important part and Harry Edison, tympanist of the Rialto orchestra, will contribute the world music effects. The set was arranged by William Penn and Edward Eick.

At the Rivoli the orchestra, under the direction of Frederick Stahlberg and Joseph Litan, will play Von Suppe's "Jolly Robbers" overture and Professor Firmin Swinnen will play the "Toccata" from Widor's Fifth Symphony, on the grand organ.

The Rialto orchestra, under the direction of Mr. Rosenfeld and Lion Vanderheim, will play Nicola's "Merry Wives of Windsor" overture as the opening number. Emanuel List, basso profundo, will sing "I Want What I Want When I Want It" from Victor Herbert's "Mlle. Modiste," and Mary Fabian, soprano, will sing the jewel song from Gounod's "Faust." John Priest will have a special organ solo.

## Moreno to Work in Spain

Antonio Moreno is going to make a picture in his native Spain. Tony has left serials to star in special Vitagraph productions. The first, "Three Weeks," by Percy Poore Sheehan, is now being produced with Chester Bennett as leading man. Early in the year Moreno will leave for Spain to visit his mother and to film a big Spanish story.

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## Barrie's Simplicity Is the Badge Which Shows His Genius

Imagine a quaint little figure in a seedy, brown coat, more to be venerated for its age than its cut; a large hat covered by a hat very much the worse for wear and want of brushing, a shabby gait, a tightly held pipe, puffing great clouds of smoke, a pair of deep, thoughtful eyes, the breaking of long, mysterious silences for the telling of beautiful stories—put together these traits and some idea is gained of James Matthew Barrie, the man.

There is about the famous playwright, in whom New York playgoers are especially interested just now because of his latest work, "Mary Rose," in which Ruth Chatterton has just appeared at the Empire Theater, a curious union of the comic, the grotesque, the pathetic, the profoundly human, that give a singularly versatile charm to even an hour's companionship with him.

Barrie is one of the most delightful companions one could meet in a lifetime. He is a simple as a farmer boy, but so fertile in story, so full of fact, which he can narrate over a table or on a country walk with a fine fascination of easy diction and personal charm, that it is easy to think of him as a kind of modern Aesop.

Yet Barrie is far from being a talkative companion. In an association with him of whatever length there is sure to be an entire absence of conventional conversation, a complete avoidance of ordinary current topics and there may be, to the great entertainment of his companion, a profound silence extending over several hours. Almost all of the little details possible to get hold of nowadays about the personality of Charles Lamb are exactly the kind of characteristics that would best describe Sir James.

Barrie's conversation is a kind of poetical and pastoral excursion far from the modern, noisy world, and he is as simple as a farmer boy, but so fertile in story, so full of fact, which he can narrate over a table or on a country walk with a fine fascination of easy diction and personal charm, that it is easy to think of him as a kind of modern Aesop.

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Lionel Atwill in "Deburau"

## In "Century Midnight Revue"



Barbara McCree

Margaret Wycherty and Ro lo Peters in the St. John Irvine

Play at the Bramhall Playhouse

Ruby Nevins